

FULL CONDUCTOR SCORE

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BARNHOUSE CONCERT BAND SERIES

Along The River's Shore

JAMES SWEARINGEN

MUSIC PUBLISHERS SINCE 1886
 **BARNHOUSE**
COMPANY

ALONG THE RIVER'S SHORE

James Swearingen

Instrumentation

Full Conductor Score	1
Flute, Piccolo	10
Oboe	2
1st B $\flat$ Clarinet	4
2nd B $\flat$ Clarinet	4
3rd B $\flat$ Clarinet	4
B $\flat$ Bass Clarinet.....	2
Bassoon	2
1st E $\flat$ Alto Saxophone.....	3
2nd E $\flat$ Alto Saxophone.....	3
B $\flat$ Tenor Saxophone.....	2
E $\flat$ Baritone Saxophone.....	2
1st B $\flat$ Trumpet	3
2nd B $\flat$ Trumpet	3
3rd B $\flat$ Trumpet.....	3
1st F Horn.....	2
2nd F Horn.....	2
1st Trombone.....	2
2nd Trombone.....	2
3rd Trombone	2
Euphonium (Baritone) B.C.....	2
Euphonium (Baritone) T.C.....	2
Tuba	4
Mallet Percussion: Chimes, Bells, Marimba, Xylophone.....	4
Timpani.....	1
Percussion 1: Snare Drum, Bass Drum.....	3
Percussion 2: Suspended Cymbal, Gong, Crash Cymbals, Triangle, Tambourine.....	2

About The Composition

The Navesink River is approximately 8 miles long and is located in Monmouth County, New Jersey. It is surrounded by the wonderful communities of Middletown, Red Bank, Fair Haven, and Rumson. Today, the river is a major recreational resource for power boating, crabbing, fishing, sailing, canoeing, kayaking, bird watching, swimming, and rowing. When I suggested **Along The River's Shore** as a title for the piece, I was informed by a friend that rivers typically don't have shores, they have banks. However, I soon found out, much to my relief, that the Navesink River is actually an estuary and therefore is considered to have a shoreline. An estuary is an area where a freshwater river or stream meets the ocean.

About The Commission

In the later part of 2021, Beth Lyon, the Director of the Middletown High School North Instrumental Music Program located in the state of New Jersey, contacted me about composing a piece for the school's band program. I agreed to start on the commission in early 2022 and asked if she would mind providing me with a list of some notable landmarks situated nearby. I was immediately attracted to her suggestion of the scenic Navesink River. Having resided in Ohio all my life, my wife and I had experienced many fond memories of taking our boat out for long and relaxing days of swimming and skiing with our boys, as well as other family members and friends. The thought of composing a descriptive piece was truly inspiring and I appreciated Beth's willingness to let me proceed. Through reading, I researched as much as I could. Yet, my greatest moment came about when, after arriving at my New Jersey hotel in the dark of night, the next morning I was privileged to witness first-hand the majestic view of the river. The immense size of this visual portrait, highlighted with a beautiful sunrise stretching across the water, left me totally awestruck! Seeing the Navesink, working with Beth, conducting her many talented students, greeting parents, shaking hands with faculty, thanking administrators, as well as a surprise visit by my dear friend Peter Boonshaft, are lasting memories that won't soon be forgotten.



About the Composer



James Swearingen's talents as a performer, composer/arranger and educator reflects a background of extensive training and experience. He has earned degrees from Bowling Green State University and The Ohio State University. In recognition of distinguished contributions, Mr. Swearingen was recently accorded the title of Professor Emeritus from Capital University located in Columbus, Ohio. Prior to his appointment at Capital in 1987, he spent eighteen years teaching instrumental music in the public schools of central Ohio. His first teaching assignment took him to the community of Sunbury, Ohio. He then spent fourteen years as Director of Instrumental Music at Grove City High School, where his marching, concert, and jazz bands all received acclaim for their high standards of performing excellence.

Mr. Swearingen currently serves as a staff arranger for the famed Ohio State University Marching Band. In addition to his arranging responsibilities, Mr. Swearingen manages to be very active as a guest conductor, adjudicator and educational clinician. Appearances have included trips throughout the United States, as well as Australia, Canada, Europe, Japan, Norway, and Singapore.

School directors, student performers and audiences worldwide have enthusiastically received Mr. Swearingen's numerous contributions for band. With just over 700 published works, he has written band compositions and arrangements that reflect a variety of musical forms and styles. Many of his pieces, including 125 commissioned works, have been chosen for contest and festival lists. He is a recipient of several ASCAP awards for published compositions and in 1992 was selected as an Accomplished Graduate of the Fine and Performing Arts from Bowling Green State University. In March of 2000, he was invited to join The American Bandmasters Association, considered to be the most prestigious bandmaster organization in the world. Mr. Swearingen received the 2002 Community Music Educator Award given annually by the Columbus Symphony Orchestra. In that same year, he became conductor of the Grove City Community Winds. This highly talented ensemble consists of many fine musicians from the central Ohio area. On June 20, 2009, The American School Band Directors Association, Inc., presented Mr. Swearingen with the A. Austin Harding Award. This prestigious award is presented annually by the organization and is reflective of valuable and dedicated service to the school bands of America. In 2011, he received the Hall of Fame Award presented by the Ohio Chapter (Mu) of Phi Beta Mu. The OMEA Distinguished Service Award was presented to him at the 2014 OMEA Professional Development Conference. Later that year, he was presented the Signature Sinfonian Award by Phi Mu Alpha Sinfonia. On April 21, 2015, The Ohio State School of Music honored Mr. Swearingen with their Distinguished Alumnus Award. In the fall of 2021, The Vandalia Butler High School Alumni Association honored him, along with three others, as inductees in the newly formed Hall of Achievement. And on January 1, 2022, Mr Swearingen was designated as one of five distinguished teachers to represent music instructors throughout the United States in the widely viewed Tournament of Roses Parade. It should be noted that he is also a member of numerous professional and honorary organizations including NAfME, ASBDA, Phi Beta Mu and Pi Kappa Lambda.

Many of Mr. Swearingen's most popular band compositions have been recorded by the prestigious Washington Winds and are available on Walking Frog Records compact discs: His recordings include In All Its Glory, Exaltation, Celebration For Winds And Percussion, The Light Of Dawn, and the most recent release, Flight of Valor.

Podcasts Featuring James Swearingen:

Mark J. Conner – Everything Band
(April 26, 2021 – Episode 189)

Dr. Paul's Family Talk
(July 22, 2022)



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ALONG THE RIVER'S SHORE

James Swearingen (ASCAP)

Conductor Score
012-4993-00

Maestoso ♩ = 88

An Early Morning Sunrise

Flute, Piccolo

Oboe

1st B♭ Clarinet

2nd, 3rd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Maestoso ♩ = 88

An Early Morning Sunrise

1st B♭ Trumpet

2nd, 3rd B♭ Trumpet

1st F Horn

2nd F Horn

1st Trombone

2nd, 3rd Trombone

Euphonium
(Baritone)

Tuba

Mallet Percussion:
Chimes, Bells,
Marimba, Xylophone

Timpani
F, A♭, B♭, E♭

Percussion 1:
Snare Drum, Bass Drum

Percussion 2:
Suspended Cymbal, Gong,
Crash Cymbals, Triangle,
Tambourine

Fl., Picc. *rall. poco a poco* + Picc. Fls. div. Picc. bottom *a2*

Ob. *ff*

1st Cl. *ff*

2nd, 3rd Cl. *a2* *div.* *ff*

B. Cl. *ff*

Bsn. *ff*

1st A. Sax. *ff*

2nd A. Sax. *ff*

T. Sax. *ff*

Bari. Sax. *ff*

1st Tpt. *rall. poco a poco* *f* *ff*

2nd, 3rd Tpt. *f* *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Tbn. *ff*

2nd, 3rd Tbn. *ff*

Euph. (Bar.) *ff*

Tba. *ff*

Bells w/soft plastic mallets *mf* Chimes *ff*

Mal. *mf*

Timp. *mf* *ff*

S.D. B.D. *f* *ff*

Aux. Perc. *ff*

Crash Cymbals *ff*

Allegro ♩ = 148

12 Leaving Footprints In The Sand

Fl., Picc.

Ob.

1st Cl.

2nd, 3rd Cl.

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bari. Sax.

Allegro ♩ = 148

12 Leaving Footprints In The Sand

1st Tpt.

2nd, 3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd, 3rd Tbn.

Euph.
(Bar.)

Tba.

Mal.

Timp.

S.D.
B.D.

Aux. Perc.

Low F to G

Triangle w/small beater

Marimba w/med. hard yarn mallets

mp

10

11

12

13

14

15

FL., Picc.

Ob.

1st Cl.

2nd, 3rd Cl.

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bari. Sax.

1st Tpt.

2nd, 3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd, 3rd Tbn.

Euph.
(Bar.)

Tba.

Mal.

Timp.

S.D.
B.D.

Aux. Perc.

16

17

18

19

20

21

Fl., Picc. + Picc.

Ob.

1st Cl.

2nd, 3rd Cl. *div.*

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bari. Sax.

1st Tpt.

2nd, 3rd Tpt. *div.*

1st Hn.

2nd Hn.

1st Tbn.

2nd, 3rd Tbn.

Euph. (Bar.)

Tba.

Mal.

Timp.

S.D. B.D.

Aux. Perc.

22 23 24 25 26 27

28

Fl., Picc. *mf* - Picc.

Ob. *mf*

1st Cl. *mf*

2nd, 3rd Cl. *mf*

B. Cl. *lightly* *mf*

Bsn. *lightly* *mf*

1st A. Sax. *mf*

2nd A. Sax. *mf*

T. Sax. *lightly*

Bari. Sax. *mf*

28

1st Tpt. *mf*

2nd, 3rd Tpt. *div.* *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Tbn. *div.*

2nd, 3rd Tbn. *div.*

Euph. (Bar.)

Tba. *lightly* *mf*

Mal. *Bells* *mf*

Timp. *G to F*

S.D. *mf*

B.D.

Aux. Perc.

FL., Picc. + Picc. - Picc. 36

Ob.

1st Cl.

2nd, 3rd Cl.

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bari. Sax.

1st Tpt.

2nd, 3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd, 3rd Tbn.

Euph. (Bar.)

Tba.

Mal.

Timp.

S.D. B.D.

Aux. Perc.

34 35 36 37 38 39

9

Fl., Picc. + Picc. *gradually slowing*

Ob. *f*

1st Cl. *f*

2nd, 3rd Cl. *f*

B. Cl. *f*

Bsn. *f*

1st A. Sax. *f*

2nd A. Sax. *f*

T. Sax. *f*

Bari. Sax. *f*

1st Tpt. *f* *gradually slowing*

2nd, 3rd Tpt. *f*

1st Hn. *f*

2nd Hn. *f*

1st Tbn. *f*

2nd, 3rd Tbn. *f*

Euph. (Bar.) *f*

Tba. *f*

Mal. Chimes *f*

Timp. *f*

S.D. B.D. *f*

Aux. Perc.

48 Andante espressivo ♩ = 76

poco rall.

(- Picc.)

Fl., Picc.

Ob.

1st Cl.

2nd, 3rd Cl.

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bari. Sax.

1st Tpt.

2nd, 3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd, 3rd Tbn.

Euph.
(Bar.)

Tba.

Mal.

Timp.

S.D.
B.D.

Aux. Perc.

48 Andante espressivo ♩ = 76

poco rall.

52 *The Serenity Of The River*
a tempo

Fl., Picc. *mf* Fl. Solo

Ob.

1st Cl. *mp*

2nd, 3rd Cl. *mp*

B. Cl. *mp*

Bsn. *mp*

1st A. Sax. *mp*

2nd A. Sax. *mp*

T. Sax. *mp*

Bari. Sax. *mp*

52 *The Serenity Of The River*
a tempo

1st Tpt.

2nd, 3rd Tpt.

1st Hn. *mp*

2nd Hn. *mp*

1st Tbn. *mp*

2nd, 3rd Tbn. *mp*

Euph. (Bar.) *mp*

Tba. *mp*

Mal.

Timp.

S.D.
B.D.

Aux. Perc.

This image shows a page of a musical score, likely for a large orchestra. The score is written for various instruments, including Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinets (1st Cl., 2nd, 3rd Cl.), Bassoon (B. Cl.), Saxophones (1st A. Sax., 2nd A. Sax., T. Sax., Bari. Sax.), Trumpets (1st Tpt., 2nd, 3rd Tpt.), Horns (1st Hn., 2nd Hn.), Tuba (Tbn.), Marimba (Mal.), and Percussion (Timp., S.D. B.D., Aux. Perc.). The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano), and tempo markings like *rit.* (ritardando) and *a tempo*. A large diagonal watermark reading "For Performance Only" is overlaid across the page. The page number "59" is visible at the bottom left.

Fl., Picc. 68

Ob.

1st Cl.

2nd, 3rd Cl.

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bari. Sax.

1st Tpt.

2nd, 3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd, 3rd Tbn.

Euph.
(Bar.)

Tba.

Mal. Bells Marimba

Timp.

S.D.
B.D.

Aux. Perc.

f *mf* *mp*

(b)

64 65 66 67 68 69

FL., Picc.

Ob.

1st Cl.

2nd, 3rd Cl.

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bari. Sax.

1st Tpt.

2nd, 3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd, 3rd Tbn.

Euph.
(Bar.)

Tba.

Mal.

Timp.

S.D.
B.D.

Aux. Perc.

mp

mp

mp

div.

molto rall.

ff

ff

ff

ff

f

f

76 *a tempo*

Fl., Picc. *ff* *mf* *rall.* *Solo*

Ob. *ff* *mf*

1st Cl. *ff* *mf* *mp*

2nd, 3rd Cl. *ff* *mf*

B. Cl. *ff* *mf*

Bsn. *ff* *mf*

1st A. Sax. *ff* *mf*

2nd A. Sax. *ff* *mf*

T. Sax. *ff* *mf*

Bari. Sax. *ff* *mf*

76 *a tempo* *rall.*

1st Tpt. *mf*

2nd, 3rd Tpt. *mf*

1st Hn. *ff* *mf*

2nd Hn. *ff* *mf*

1st Tbn. *mf*

2nd, 3rd Tbn. *mf*

Euph. (Bar.) *mf*

Tba. *mf*

Bells *ff*

Mal. *ff*

Timp. *ff* Low F to G

S.D. *ff*

B.D. *ff*

Cr. Cyms. *ff*

Aux. Perc. *ff*

76 77 78 79 80 81

slow and deliberate

Allegro ♩ = 148

87 Reflections of a Joyous Day

Fl., Picc.

Ob.

1st Cl. *1 per part* *p* *All* *mf*

2nd, 3rd Cl. *1 per part* *p* *All* *mp*

B. Cl. *1 player* *p* *All* *mp*

Bsn.

1st A. Sax. *1 player* *p* *All* *mf*

2nd A. Sax. *1 player* *p* *All* *mp*

T. Sax. *1 player* *p* *All* *mp*

Bari. Sax. *1 player* *p* *All* *mp*

slow and deliberate

Allegro ♩ = 148

87 Reflections of a Joyous Day

1st Tpt.

2nd, 3rd Tpt.

1st Hn. *1 player* *p* *All* *mp*

2nd Hn. *1 player* *p* *All* *mp*

1st Tbn. *1 player* *p*

2nd, 3rd Tbn. *1 per part* *p*

Euph. (Bar.) *1 per part* *p* *All* *mp*

Tba. *1 per part* *p* *All* *mp*

Mal. Chimes *p*

Timp.

S.D.
B.D.

Aux. Perc. Triangle w/small beater *mp*

82

83

84

85

86

87

88

Fl., Picc.

Ob.

1st Cl.

2nd, 3rd Cl.

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bari. Sax.

1st Tpt.

2nd, 3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd, 3rd Tbn.

Euph.
(Bar.)

Tba.

Mal.
Marimba

Timp.

S.D.
B.D.

Aux. Perc.

89

90

91

92

93

94

95

Fl., Picc.

Ob.

1st Cl.

2nd, 3rd Cl. *mf* *a2*

B. Cl. *mf*

Bsn. *mf*

1st A. Sax. *mf*

2nd A. Sax. *mf*

T. Sax. *mf*

Bari. Sax. *mf*

95

1st Tpt. *mf*

2nd, 3rd Tpt. *div.* *a2* *div.*

1st Hn. *mf*

2nd Hn. *mf*

1st Tbn. *mf*

2nd, 3rd Tbn. *mf*

Euph. (Bar.) *mf*

Tba. *mf*

Mal. *mf*

Timp. *mf*

S.D. B.D.

Aux. Perc. *mf*

95 96 97 98 99 100

103

Fl., Picc. + Picc. - Picc.

Ob.

1st Cl.

2nd, 3rd Cl.

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bari. Sax.

1st Tpt.

2nd, 3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd, 3rd Tbn.

Euph. (Bar.)

Tba.

Mal.

Timp.

S.D. B.D.

Aux. Perc.

101 102 103 104 105 106

20

div.

mf

f

lightly

a2

Bells

[illegible]

Fl., Picc. - Picc. + Picc.

Ob.

1st Cl.

2nd, 3rd Cl. *div.*

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bari. Sax.

1st Tpt.

2nd, 3rd Tpt. *div.*

1st Hn.

2nd Hn.

1st Tbn.

2nd, 3rd Tbn.

Euph. (Bar.)

Tba.

Mal. Bells

Timp. G to F

S.D. B.D.

Aux. Perc.

Fl., Picc.

Ob.

1st Cl.

2nd, 3rd Cl.

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bari. Sax.

1st Tpt.

2nd, 3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd, 3rd Tbn.

Euph.
(Bar.)

Tba.

Mal.

Timp.

S.D.
B.D.

Aux. Perc.

Chimes

Cr. Cym.

f

FL., Picc. - Picc. *div.* + Picc. *a2*

Ob.

1st Cl.

2nd, 3rd Cl.

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bari. Sax.

1st Tpt.

2nd, 3rd Tpt.

1st Hn.

2nd Hn.

1st Tbn.

2nd, 3rd Tbn.

Euph. (Bar.)

Tba.

Mal.

Timp.

S.D. B.D.

Aux. Perc.

p *mf* *f* *ff* *f* *ff*

p *mp* *f* *ff* *f* *ff*

Susp. Cym. w/yarn mallets Cr. Cyms. *choke*

122 123 124 125 126